

# KERAMIC STUDIO

Vol. X. No. 10

SYRACUSE, NEW YORK

February, 1909



THE Peacock as a motif in design has been much exploited but there seems to be an endless inspiration to be drawn from this source. We have had an unusual opportunity to gather a number of designs and conventionalizations of both bird and feather and present them in this issue of *KERAMIC STUDIO*, together with a fine application of the motif in the plate in color by Miss Middleton. This plate is perhaps too ambitious for the average decorator but it is full of inspiration and suggestions. The plate by Mrs. McCrystle also is capable of being used in part as well as a whole.

✦

We would call attention to the work of the class in design under the instruction of Miss Margaret Overbeck. The most striking point to a careful observer is that each pupil has kept her marked individuality, instead of copying the style of the teacher as usually happens. As class work it is very unusual and many things are clever.

✦

The prizes in the competition for a design to be adapted to commercial china were awarded as follows: First prize, \$25.00, Mrs. Anna M. Sessions; second prize, \$15.00, Mary Louise Davis; third prize, \$10.00, Eleanor Chadeayne.

✦

*Flat Enamel Decoration on China* is the title of a booklet by Mrs. LeRoy T. Steward, of Chicago, the founder of the Atlan Club. The remarkable work done in Chicago these last years, in flat enamels, especially on soft Satsuma pottery, but also on china, has attracted attention everywhere. Many examples of this fine work will be illustrated in both February and March issues of *KERAMIC STUDIO*. Students will find Mrs. Steward's book an invaluable addition to their library. Its price is only \$1.00.

✦

The Van Nostrand Co., of New York, has just issued a book on Glass Manufacture by Walter Rosenhaim, Superintendent of the department of Metallurgy at the National Physical Laboratory. This book is written in a simple, comprehensive way and has been kept as non-technical as possible. It covers all the different processes of glass manufacture which are in existence to-day. The only regret readers will have will be due to the lack of illustrations. It seems that in a publication of this kind, illustrations of the different glass products as well as of the processes of manufacture would have made the book much more attractive. But illustrations would of course have increased the cost considerably, while the book is placed on the market at a very moderate price, \$2.00 net.

✦ ✦

## EXHIBITION NOTE

The New York Society of Ceramic Arts will hold an Exhibition in the Galleries of the National Arts Club, 119 East 19th St., from March 24 to April 10, 1909. Blanks

for the Exhibition will be sent on application. All articles must reach the Galleries by Saturday, March 20th. Correspondence should be addressed to Miss Edith Penman, 939 Eighth Avenue, New York City.

✦ ✦

## LEAGUE NOTES

THE decoration of porcelain, though much abused and misunderstood in the past, is now fast gaining the recognition as a fine art that it deserves. One of our ablest art critics writes: "It is only within recent years that painting on china or porcelain has been accepted among the fine arts." And yet, the very origin of china painting was to give permanence to the artists' work by using colors which would not fade and be lost with time.

The field for work of the designer and decorator of porcelains is enlarging and those who fail to keep up with the times by studying conventional ornament will find their occupation growing less remunerative.

Interior decorators are beginning to see the incongruity of Dresden china dinner sets in colonial dining rooms, and are now having the design carried out on the china, in keeping with the other decoration of the room. The problem due March first, of the Cross flower bowl will admit of some very interesting work and should result in a very attractive finished piece.

This bowl has been manufactured from outline in last year's study course and is now on the market. As it is designed to hold cut flowers or a small growing plant it would be well to bear in mind the suggestion of the Chairman of Education that the finished design be executed in monochrome.

A design too glaring in color would not suitably frame the plant. The relative importance of the plant and its holder should not be forgotten.

This is the last problem in this year's study course and members are requested to send the designs in promptly, so that they may be returned in time for use in decorating a piece for our Annual Exhibition, May 11th.

Our President has requested a few words on the means of firing the Wheeler Vase, as so many of The League members have been unfortunate in having the vase crack across the corners in the firing. There is no difficulty in firing this or any other piece of Belleek, if the piece is inverted on strips of platan instead of the regular stilts which would mar the exposed edge.

If the platan is unobtainable in your locality it can easily be made of plaster of Paris mixed with saw-dust; the latter will fire out and leave the rest quite porous. It is easily cut in strips and perfectly safe to use under any Belleek.

At the last Advisory Board Meeting the name of Miss Henrietta Lang, Detroit, Michigan, was proposed and accepted as an individual member of the League. Copies of the study course and a short history of the League will be promptly mailed to any one interested who sends self-addressed stamped envelope for same.

IONE WHEELER, Cor. Sec. N. L. M. P.,  
1026 Fine Arts, Chicago.

# THE DECORATION OF ARTISTIC GRAND FEU GRES (CONTINUED)

Louis Franchet

## FIRING IN A FIRE-MOUTH KILN

The simplest kiln is the best, and I will not undertake to describe the extravagant complications which have been designed under the pretext of improvements.

As the manufacture of artistic grès, such as we are studying here, will never be conducted on a large scale, I will take as a type a small kiln, having about one and a

half cubic meter capacity. Among the different systems which I have tried I have adopted a down draft kiln with three fire mouths. The kiln is one and a quarter meter wide, and one and three-quarters high in the center, with a baking chamber one meter and seventy centimeters high.\*

The ware is placed in saggars and the firing is done with coal in a maximum time of eighteen hours. A circular shape is the best because circular kilns fire more evenly than others and there is less space wasted.

Without describing the various systems of fire mouths which have been tried, I will describe that which gave me the best results (fig. 1):

In this very simple fire mouth the fuel is introduced at A, and during the grand feu period it must not go above the level marked by the line NN'. The coal must not be fed in too small pieces or in dust, but in pieces about as big as both fists together. A coal should be used which produces a long flame and is not sulphurous.

Such a fire mouth is easily regulated and consumes comparatively little fuel; in this kiln I fire to cone 9 in 18 hours with only 1,400 lbs. of coal. Attempts have been made to improve the design by producing recuperation, with the idea that the cold air entering under the grates must delay or impede combustion. There is more truth in this in theory than in practice, because when the air comes in contact with the fuel it has already been considerably heated up by the radiation from the lower part of the fire mouth; it is in fact very warm air which comes in under the grates. However, the following arrangement has been

tried (fig. 2): the air comes under the grates after having passed through the metallic box B which is pierced with holes; besides, on each side of the fire mouth a hole is left which opens into the pipes C which are placed in the walls. These communicate with the fire mouth at A. The air which passes through them is rapidly heated up and thus the coal is in contact only with warm air, from whatever side it comes. In theory, therefore, the combustion is made more complete.

This system has been tried in many establishments, among them at Sèvres, and from plans given to me there I have myself built three kilns. In every case I found that the results of these costly experiments were unsatisfactory. There was no economy of fuel and it was almost impossible to regulate the kiln so as to obtain a reducing or oxidizing atmosphere at will. I would therefore advise ceramists to be extremely careful when trying such a system of fire mouths.

The simple fire mouth which is shown in fig. 1 is the one which I recommend. I have used it successfully both with coal and wood firing. For wood firing I simply place the grates close to each other, leaving only space enough for the fall of ashes. It is unnecessary to construct a special fire mouth for wood.

It is well known that in the process of firing there are two distinct periods which French ceramists call *petit feu* and *grand feu*. In an ordinary stoneware or porcelain

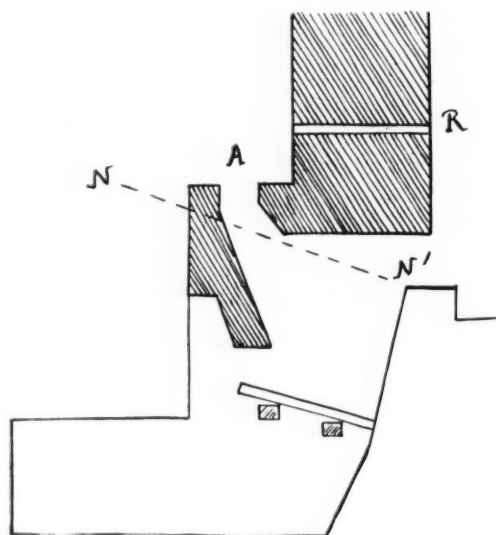


Fig. 1

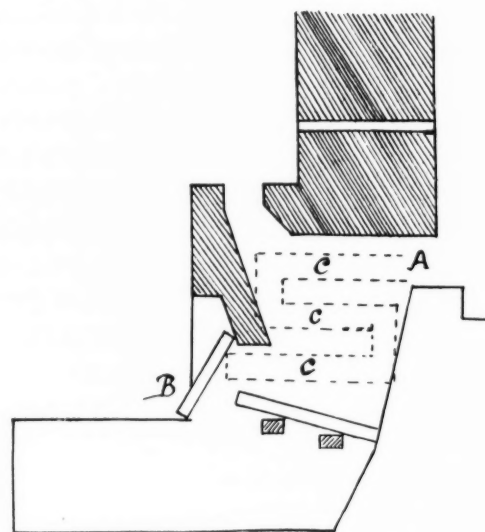


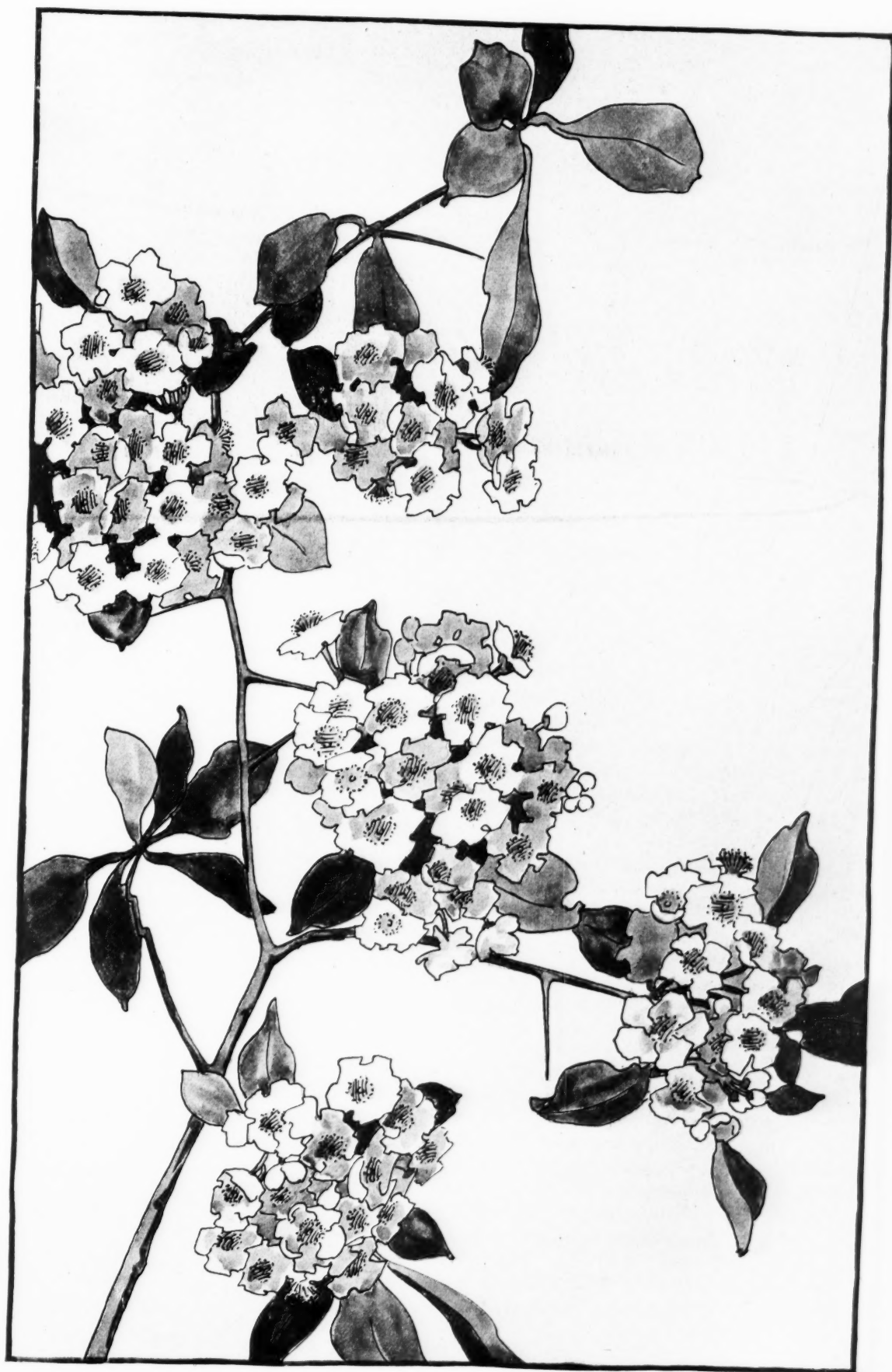
Fig. 2

\*M. Franchet does not explain the difference between the "baking chamber" and the "kiln." The kiln which he is describing is built in two stories. In the lower one the firing proper is done, while in the upper are placed the clay wares to undergo a preliminary "baking." The temperature of this upper compartment is much less severe than that of the kiln.

—Prof. Chas. F. Binns.

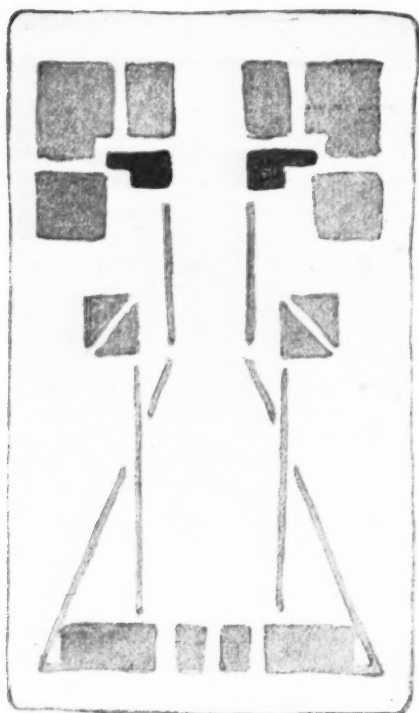


Cone 9 Stoneware in mat glazes—Prof. Chas. F. Binns



WHITE HAWTHORNE—HENRIETTA BARCLAY PAIST





Richmond Class, No. 1—Maud Kaufman Eggemeyer

fabrication, the only object of the *petit feu* period is to bring about the dehydration of the silicate of alumina without causing cracks in the ware, but in the development of colors under reducing conditions, the *petit feu* plays another important part. It is only during this period that reduction can be applied with good results, that is, before the glaze begins to fuse. Reduction during the *grand feu* period is not advisable; besides, no thorough reduction is then possible, as gases are reducing only when the combustion is incomplete, and an incomplete combustion would prevent the rise of temperature necessary for the proper burning of the ware.

A reducing firing should be regulated as follows: during the *petit feu* period coal may be used, but wood, which I have always used, gives a much more regular reduction and consequently finer results. Both the upper and lower parts of the fire mouth are closed with heavy iron plaques, and sticks of very dry wood are thrown in. These sticks should be heavy enough to burn very slowly, and in the kiln which I have described three or four sticks about every half hour will be required for each fire mouth. In about 8 or 10 hours the temperature will reach Seger cone 013 (850°-C.). At this point the *grand feu* period begins, the iron plaques are removed and from now on the kiln may be fed with coal by filling the fire mouth up to line NN' (fig. 1). This quantity of coal will last about one and a half hours, but of course it is left to the judgment of the firer to decide when the supply should be renewed. After about four hours it will be found necessary to remove with a poker the clinkers which have been left by the combustion of coal and which obstruct the grates. With certain kinds of coal this cleaning of the grates may have to be done oftener.

It will be noticed that when describing the *petit feu* process, I did not mention the chimney damper, which, however, is absolutely necessary. In most of the down draft kilns, which are in general use to-day, the dampers are on the pipes leading to the baking chamber, and about one meter above the floor of the kiln. But in my many

experiments I have found that with such dampers a perfect regulation of the firing is impossible. I much prefer a single damper above the baking chamber and right at the base of the chimney. This makes possible a perfect control of the reducing and oxidizing atmospheres.

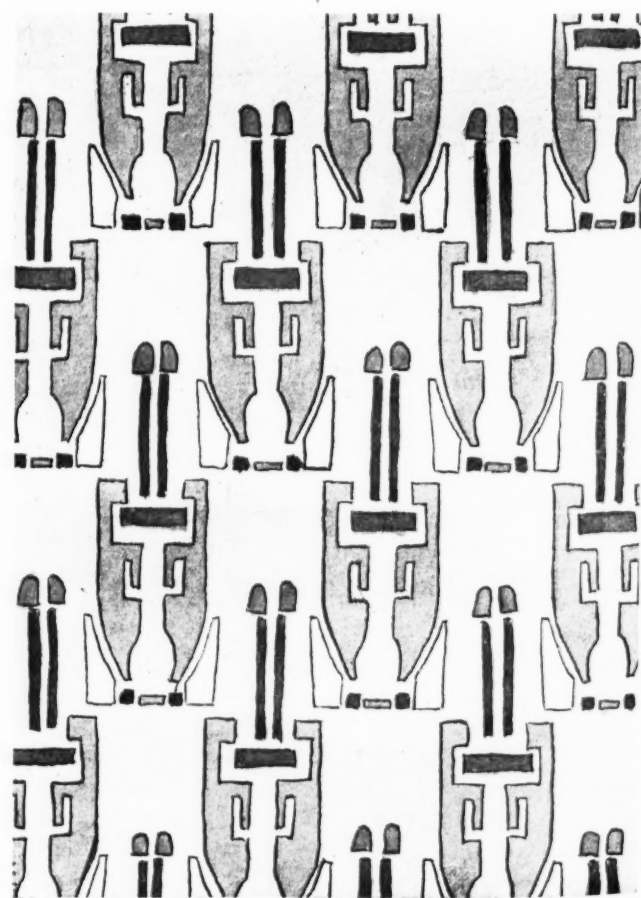
How much the damper should be closed during the *petit feu* period depends entirely on the draft. It should be left open wide enough to permit the consumption of gases by the kiln, not more.

The normal consumption of gases by the kiln is also the only rule which can be given for the regulation of the *grand feu* firing, and in this case much will depend upon the outside atmospheric conditions. With too active a draft there will be a loss of heat through the chimney and the temperature will not rise as it should. With too slow a draft the combustion will be incomplete, reducing gases will be produced and again the temperature will remain stationary. These matters should be left to the judgment of the firer.

I insist again on the point at which in a grès firing to cone 9 the reduction period should stop. M. Taxile Doat in "Grand Feu Ceramics,"\* page 143, says that the reduction should be carried up to cone 06 instead of cone 013, but this kind of reduction can be applied only to hard porcelain, not to grès, and even in the case of the *porcelaine nouvelle* of Sèvres, I do not see any advantage in carrying the reduction further than cone 013. In fact when this limit is exceeded it generally occurs that flammé reds of copper are smoky or of an unpleasant brownish tone.

TO BE CONTINUED

\*Grand Feu Ceramics, by Taxile Doat—Published by KERAMIC STUDIO PUB. CO., Syracuse, N. Y. 1905.



Richmond Class, No. 2—Kathryn Retty





RICHMOND CLASS, No. 3—MAUD KAUFMAN EGGEMEYER

## THE RICHMOND, INDIANA, CLASS IN DESIGN

*Margaret Overbeck, Instructor*

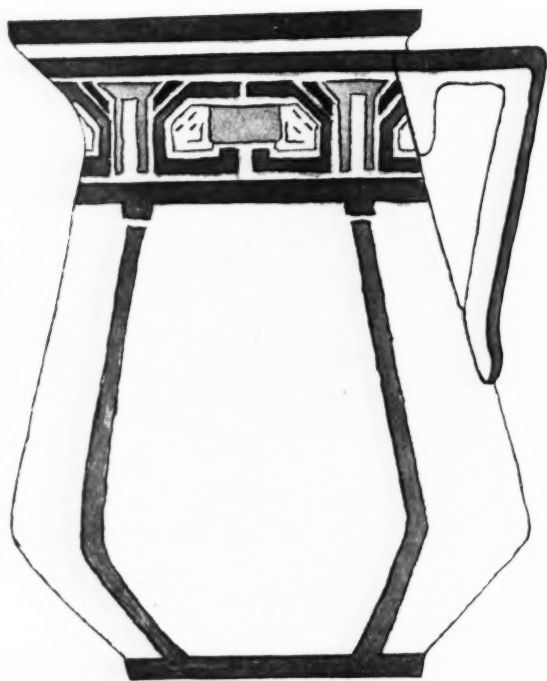
THE collection of designs given in this issue is of the work of an interesting summer class that met once each week in a quiet, cool place in Richmond, Indiana—interesting because they were striving intelligently for originality and individuality in their work instead of being content with second hand material.

The movement grew out of the Ceramic League, a young but thriving organization; though the class in Composition and Design was not confined to this branch, but included some proficient in various lines of fine art as

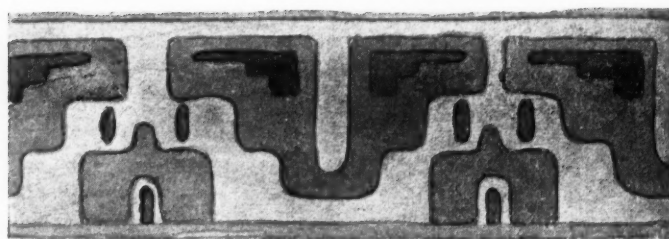
well as crafts. This, however, was the beginning of concerted work in original design—a beginning with much promise.

The results of the summer's work were particularly gratifying to the teacher because of the growing enthusiasm, and the fact that the end of the season's study showed no waning of interest but rather the opposite. Each worked with a definite purpose—if not that of practical application of design, as was true in most cases, it was as a basis for future work, and with an understanding of the value of the creative element in this line of study, and that to make art vital and enduring it must be alive.

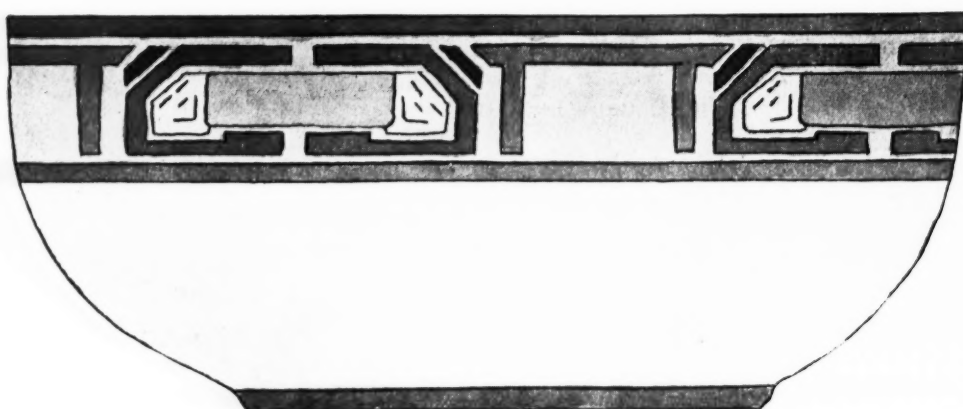
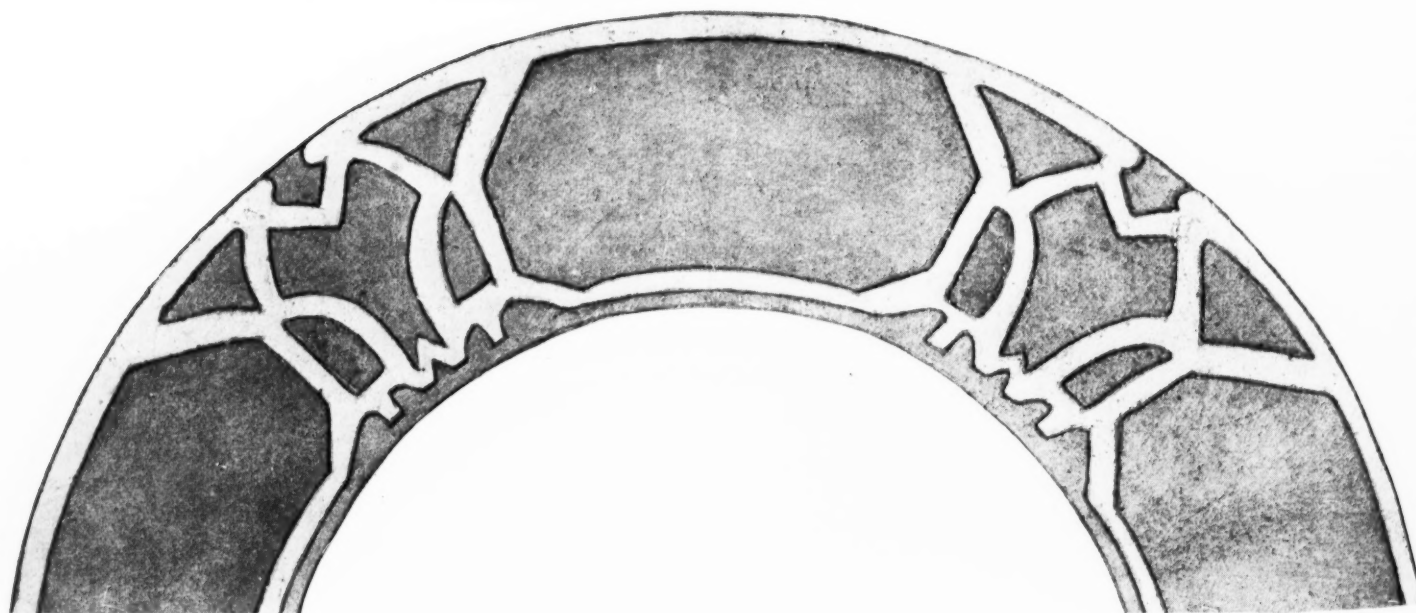
De Pauw University, Greencastle, Ind.



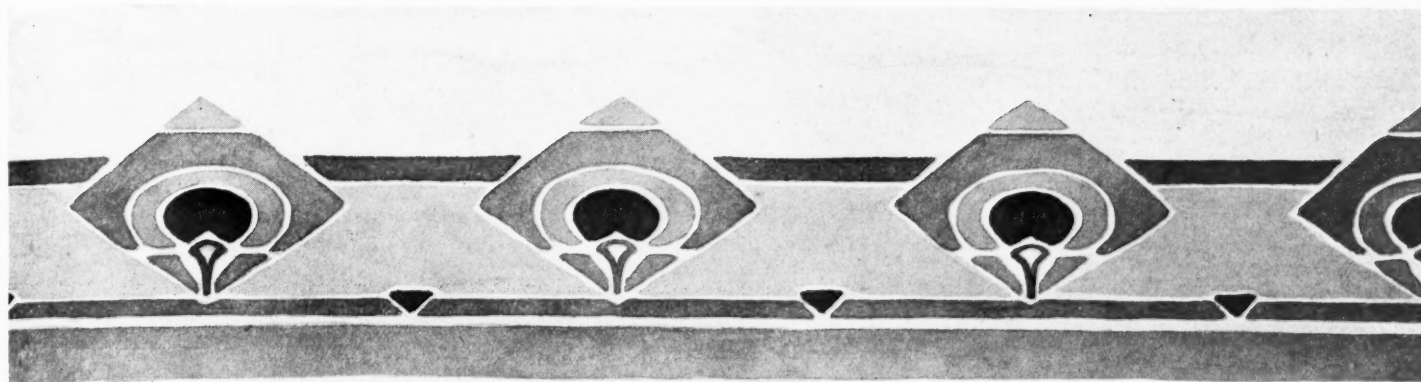
No. 4 Border—Georgia Potter



No. 5 Border—Constance Bell

No. 6. Pitcher and Bowl  
Kathryn Retty

No. 7. Plate—Mrs. Mansfield



No. 8. Border—Maud Kaufman Eggemeyer



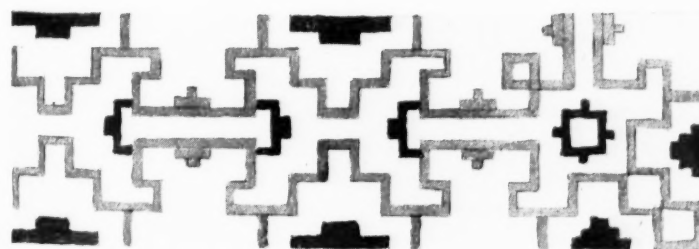
No. 9. Border—Maud Kaufman Eggemeyer



No. 10. Border—Mrs. Mansfield



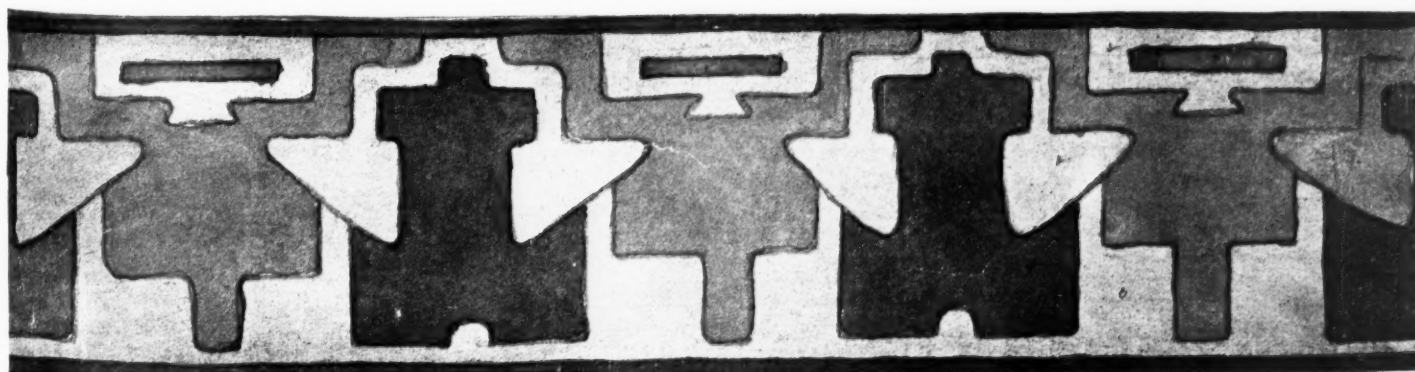
No. 12. Border—Bessie Whitridge



No. 11. Border—Georgia Potter



No. 13. Border—Bessie Whitridge



No. 14. Border—Constance Bell

DESIGNS BY RICHMOND, INDIANA, CLASS—MARGARET OVERBECK, INSTRUCTOR





RICHMOND CLASS, No. 15, PLATE, No. 16 VASE—KATHRYN RETTY

**COLOR SUGGESTIONS FOR DESIGNS  
BY MISS OVERBECK'S CLASS**

No. 1—Ground, grey green. Stems and leaf forms, olive green. Flower and upper triangle of bud, green blue. Dark spots, orange or terra cotta.

No. 2—Ground, Ivory or Satsuma color. White forms, White Enamel. Second tone of grey, Yellow Brown. Darker grey, Capucine Red. Two darkest square spots and parallel bars, also outlines, Red Brown or Gold.

No. 3—Satsuma or greyed Ivory tone fired over all. Lightest grey, Apple Green tint. Second grey, mixed tint of Apple and Royal Green. Third shade of grey, Royal Green with touch of Banding Blue. Darkest tone, Banding Blue with a touch of Royal Green.

No. 4—Tint of Pearl Grey and Albert Yellow mixed. Flower spots, Violet. Stem and leaf forms, Green.

No. 5—Carved or incised, most appropriate to pottery in mat blues and greens or dull greys, yellows and browns.

No. 6—Ivory, Yellow Brown, Gold.

No. 7—Most appropriate for pottery design incised and with mat glaze.

No. 8—Ivory tone fired first, then ground, three tones

of grey, Pearl Grey with Black, Blue and Green added to deepen. Bands and triangular spots, two shades of Banding Blue with touch of Royal Green. Eyes, a darker shade of same. Semi-circle about eye, also triangular spot at top, Yellow Brown. Balance of design, olive brown made of Yellow Brown and Royal Green.

No. 9—Ground, Ivory. Flowers, Yellow. Center and outline, Yellow Brown. Leaves and stems, Olive Green.

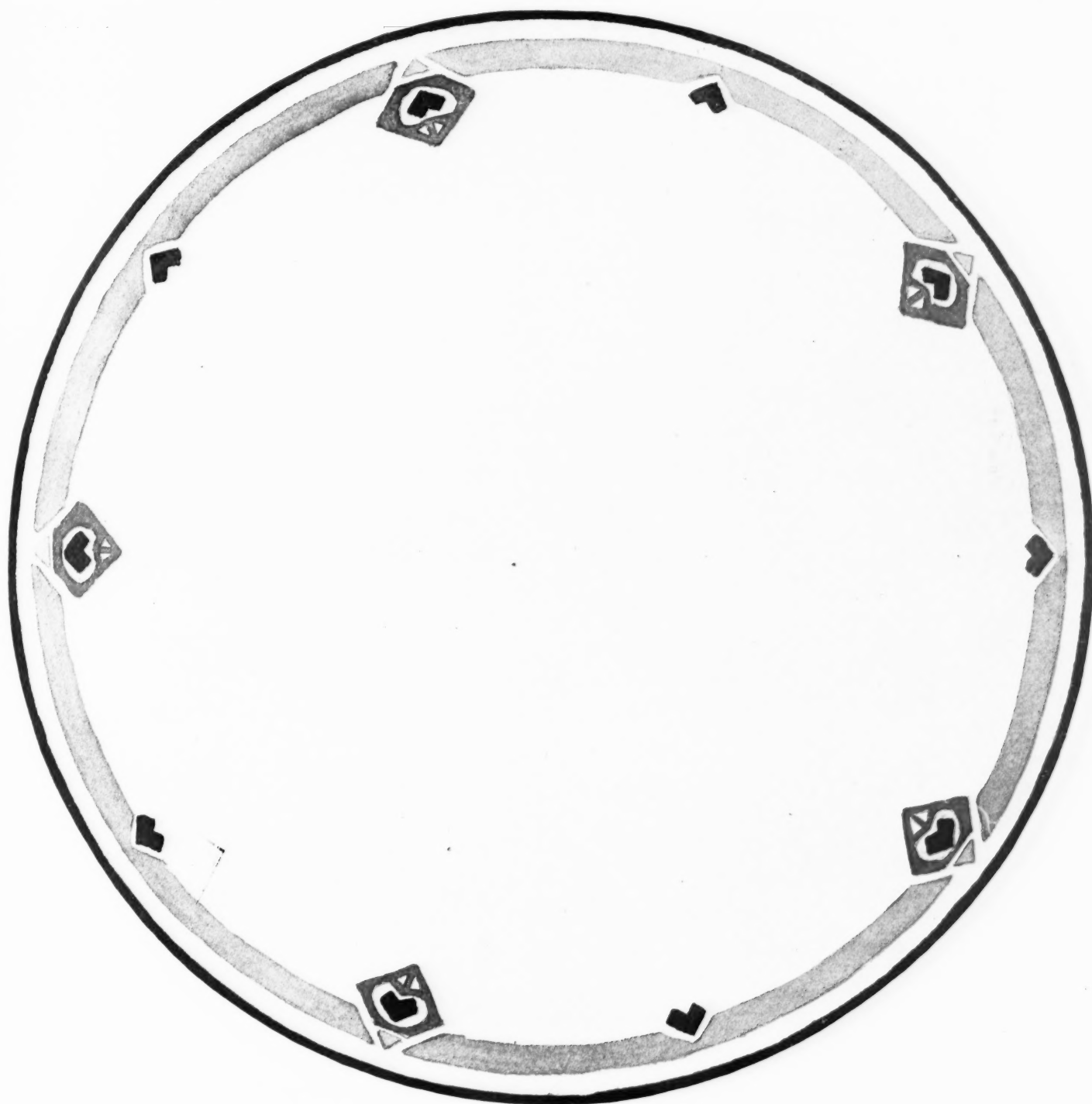
Nos. 10, 11, 12 and 13—Blue, or green, or blue and green.

No. 14—Appropriate for pottery design in mat glazes and incised lines.

No. 15—Ground of border, Violet. Flower forms, Yellow with Yellow Brown centers, red outlines. Leaves, Olive Green, with darker outline. Ivory, tint in center of plate.

No. 16—Ground, Ivory. Design in colored golds with black or red outlines.

No. 17—Tint, Pearl Grey. Band, light blue. Dark spots and edge, dark blue. Diamond shape, medium green. For blue and green, use Banding Blue, Royal Green and Black, changing proportions of Blue and Green.



RICHMOND CLASS, No. 17, PLATE—MAUD KAUFMAN EGGEMEYER

### CERAMICS AT THE NATIONAL SOCIETY OF CRAFTSMEN EXHIBITION

THE National Society of Craftsmen held their second annual exhibition in the galleries of the National Arts Club, 119 E. 19th St., New York City, during December.

There was a large exhibit of pottery, Grueby, Rookwood, Van Briggie, Mr. C. Volkmar and the Marblehead Pottery contributing quite a number of interesting tiles.

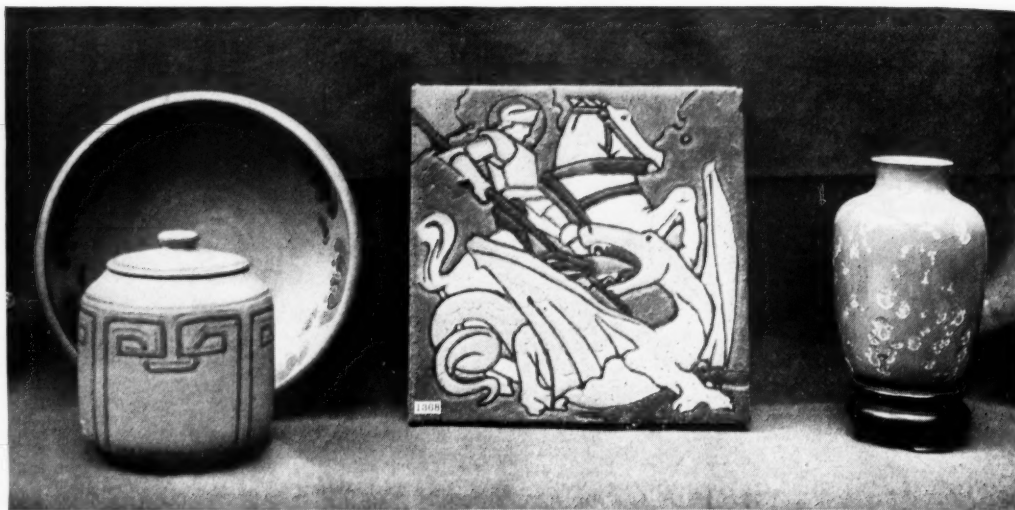
Mr. Walrath had an interesting vase in yellow crystalline glaze; Mrs. C. L. Poillon some new experiments in color, and the Markham Pottery a number of one fire pots, designed especially for flowers.

The exhibit of over glaze decoration was small and very good. Miss Caroline Hofman had a very noteworthy exhibit in delightful color combinations. Miss M. Middleton and Mrs. McCrystle of Chicago, some of their beautiful work in flat enamels. The cover of a Satsuma bonbon dish was exquisite in color and wonderful in technique.

Mrs. A. B. Leonard had a very interesting exhibit; among other things a number of pieces in slightly raised gold work; a bowl in blue and green enamel and a teapot in enamel, Chinese motif.

Mrs. S. W. Safford, a quaint individual tea set, of three pieces in gold and copper.

Miss Maud Mason, some tea jars suggesting the Coptic in very harmonious combinations of color and a pitcher in greens, very Japanese.



Bowl and Tea Jar—Marblehead Pottery

Grueby Tile

Jar, crystal glaze—F. E. Walrath

### NATIONAL SOCIETY OF CRAFTSMEN EXHIBITION

you see them used. The outline is of course the first work in painting the plate. I use Ivory Black, two-thirds; Dark Blue, one-third for outline; and equal parts of Ivory Black, Dark Blue and Brunswick Black for black lines. All colors are La Croix except Brunswick Black, which is the Dresden. Colors that are used with enamels should not be painted on, but should be kept well mixed with turpentine only, and using a pointed brush, float the color on the place with the point of the brush. If the plate is to be tinted it should be done after the outline is fired, mapping out the design; and Turtle Dove Grey in La Croix colors makes a very good tint, using it very thin indeed in the plain part of plate and more color back of the design.



### PEACOCK PLATE (Supplement)

*Matilda Middleton*

### CHOP PLATE (Supplement)

*May McCrystle*

THE flower forms in red and the center of yellow flower forms are the same color. Pompadour Red in powder, any good dark Pompadour will do, mixing it with fat oil of turpentine and thinning with turpentine. Paint it on smoothly, padding each petal with very small pad, working from the center of the flower out, and making the edge of each petal almost white, shading down to a real red. This is the only flat color; all the rest are used with enamels and I use a mixture for hard china of one-third Hancock's Hard White Enamel to two-thirds German Relief White, using just enough fat oil to hold them together and thin with turpentine so as to ground smooth. That is the enamel I shall refer to in mixing the following colors. The light yellow is very little Silver Yellow toned with Deep Purple added to the enamel to quite a light shade and the darker yellow is the same adding a very little Orange Yellow and more Deep Purple to the light mixture. Green for leaves is Apple Green toned with Deep Purple and Brunswick Black, adding one-eighth enamel. Keep the colors well mixed with turpentine and do not lay the green thick; shade the leaves by not applying evenly, making some parts of the leaf very thin. The blue is Dark Blue toned with Brunswick Black and Deep Purple; add a little enamel to this mixture for the darkest blue and more for the other shades making the lightest almost white. Blend two shades together where

THE band back of the heads of peacocks, the breasts and wings of same and the center of plate are one color in different tones, the color being what I call Satsuma. It is composed of Silver Yellow, Brunswick Black (German), Deep Purple and Brown 4 or 17. When mixed properly it should have a dark brown color.

The red used is Capucine Red and Pompadour Red 23 (German), equal parts and toned with Brown 4 or 17.

Yellows: Silver Yellow, a little Orange Yellow toned with Deep Purple and Brown 4 or 17, using more enamel in the lighter shades.

Brownish lavender is made by using Light Violet of Gold, Dark Blue, Yellow Brown (German) and Brown 4 or 17, adding enamel according to color desired.

Greens: Apple Green toned with Brunswick Black and Deep Purple.

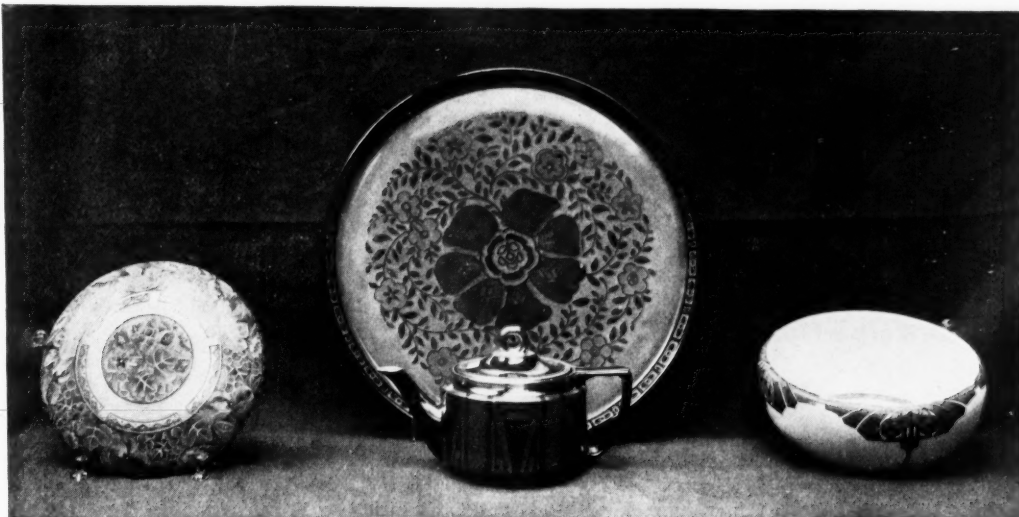
The eyes in tails of birds are the same green as used for leaves adding enamel to make them much lighter.

The blue for the peacock is Dark Blue toned with Brunswick Black and Deep Purple, put on with a thin wash over the outline (which was fired in) also using same green in flat washes for the back and tail to give a greenish blue effect.

The dotted background done in gold holds the design together, and while it seems a long and tedious piece of work it is really very quickly done.

Enamels used are composed of two-thirds Aufsetzweis and one-third Hancock's Hard Enamel.





Bonbon box in flat enamel—Miss Middleton

Tray—C. Hofman

Bowl—E. Stewart

Teapot in copper and gold, Mrs. S. W. Safford



Water pitcher—Miss M. M. Mason

Salad bowl—Mrs. A. B. Leonard

Water jug—Caroline Hofman



Tea Jar—Mrs. A. B. Leonard

Chop Plate—Mrs. A. B. Leonard

Plate—May McCrystle

Tea Jar—Maud Mason



SECTION OF PLATE (Supplement)—MATILDA MIDDLETON



SECTION OF PLATE (Supplement)—MAY McCRYSTLE

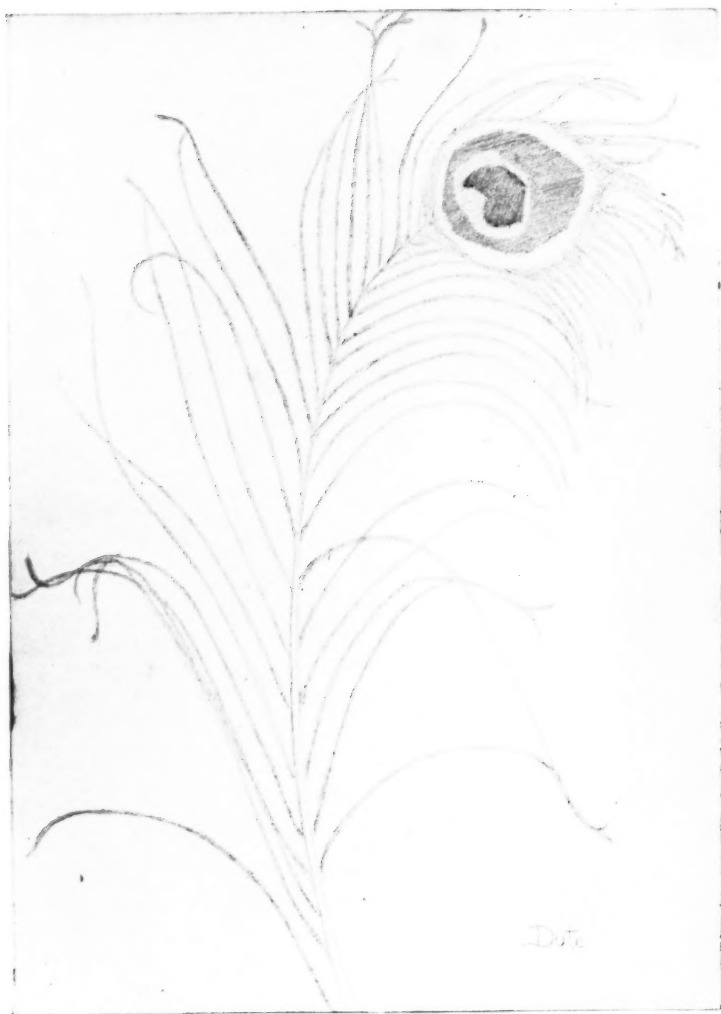


CENTER MEDALLION OF PLATE (Supplement)—MAY McCRYSTLE



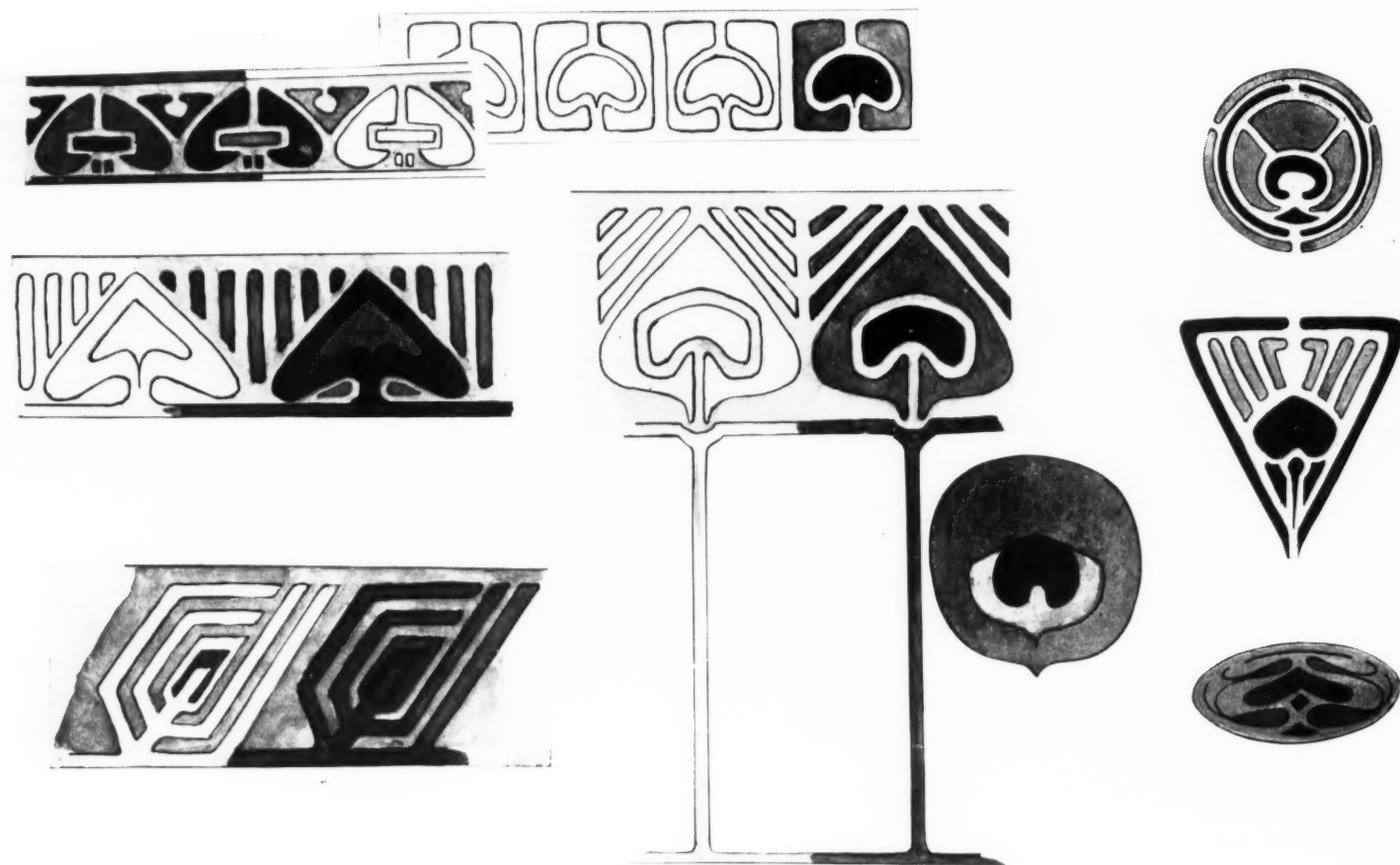
ORANGE LILIES—HANNAH OVERBECK





#### CONVENTIONALIZATIONS OF PEACOCK FEATHER

THE conventionalizations of the Peacock feather motif by Miss Drucilla Paist can be carried out in any of the color schemes suggested elsewhere in the magazine. It is suggested, however, that for most designs one of the following color schemes would prove most effective: 1. Ground, Ivory; design in Yellow Brown and Gold; or ground Yellow Lustre; design, Orange Lustre and Gold; Black or Brown outlines. 2. White ground; design in a Purple Blue and Blue Green with or without a Yellow Green added. 3. Satsuma color for ground; design in Gold, Green and Capucine Red with Red outlines.



CONVENTIONALIZATIONS OF PEACOCK FEATHERS—DRUCILLA PAIST



NO. 1—FIGURE TILE ALICE E. WOODMAN

NO. 1—Figure Tile—Lustres—Ground Ivory; flesh in mineral colors; draperies in Yellow over Rose; trimming, Ruby over Dark Green; use Gold in ornaments with Black outlines. For peacock use Iridescent Blue, Ruby over Dark Green, and Yellow Brown; Black outlines.

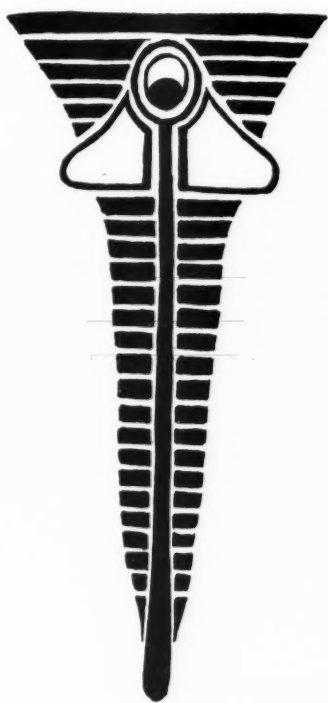
No. 2—These designs and conventionalizations of the

peacock and peacock feather by Miss Woodman can be carried out in any of the color schemes given for Miss Overbeck's class designs. Color schemes for some of the conventionalizations are given on page 220. These color effects can be applied to any design, but the decorator is at liberty to use any color scheme which may suggest itself.



CONVENTIONAL PEACOCK FEATHERS—ALICE E. WOODMAN

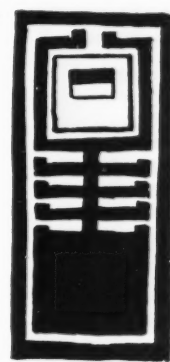




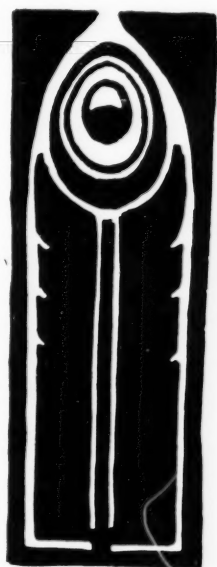
No. 1



No. 2

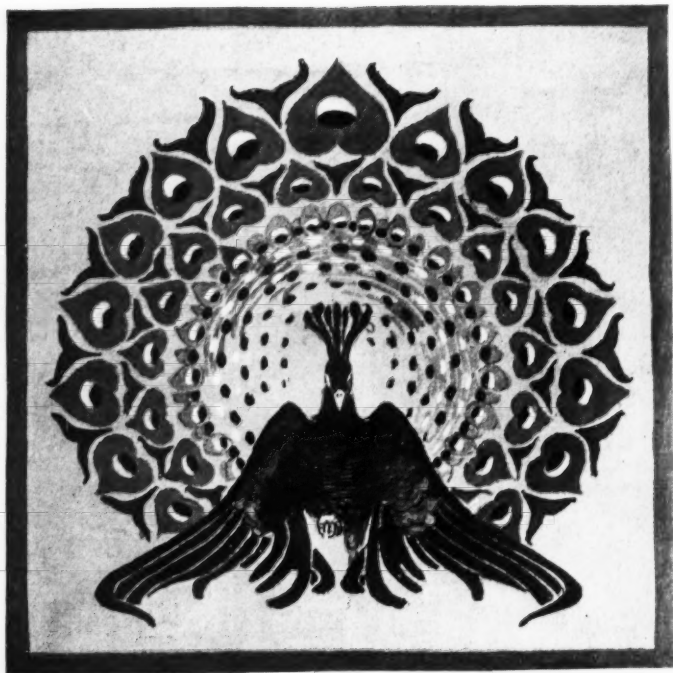


No. 3



CONVENTIONAL  
PEA-COCK  
FEATHERS

CONVENTIONAL PEACOCK FEATHERS—ALICE E. WOODMAN



PEACOCK PATTERN FOR TILE—ALICE E. WOODMAN



PEACOCK PATTERN FOR TILE—ALICE E. WOODMAN

## ANSWERS TO CORRESPONDENTS

A. M. W.—Flux is added to mineral colors to aid in incorporating the color with the glaze. It gives a higher glaze than the color alone; if too much is used it fades the color. The Iron colors are difficult to fuse with the glaze so the flux is a great aid to them. The Iron colors are Reds, such as Pompadour, Carnation, Capucine, Orange and Blood Red; also Browns. Olive, Moss, Royal and Brown Green all fire badly on Belleek as do some other greens. The Lenox Co., Trenton, N. J., send out a booklet on the proper colors to use with Belleek; write to them mentioning KERAMIC STUDIO.

M. E. C.—Opal glass can be decorated the same as china but it needs special care in firing. Try a broken bit first, firing till the kiln is red only on the bottom; if this is underfired try again a little higher, or if overfired a little less red in kiln.

Mrs. L. A. P.—Lustre decoration is still used extensively though not as much a fad as some time ago. "The Class Room," KERAMIC STUDIO, 1906, con-

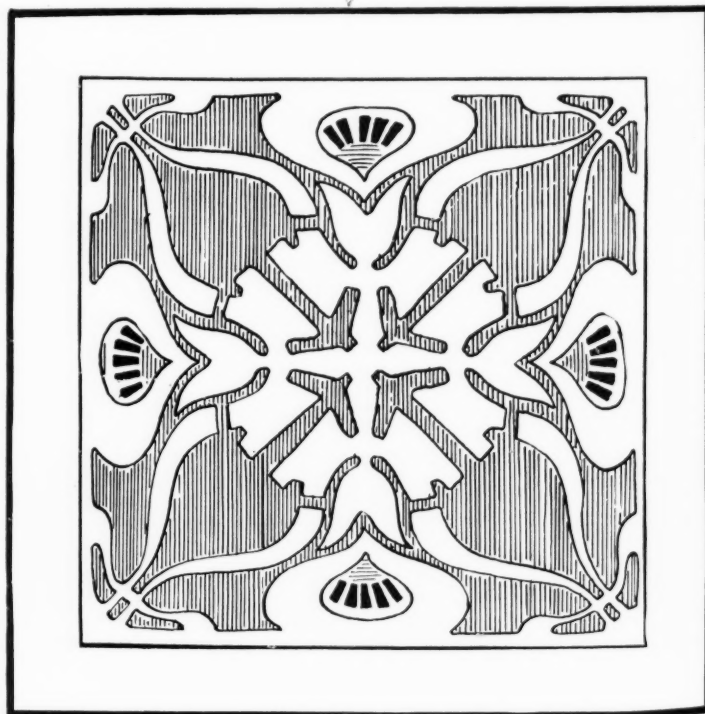
tained thorough instruction in this medium. Keramic Studio Pub. Co. expect soon to publish a book on this subject. Many simple and effective decorations can be made in this medium for the minimum of work which command quite a fair price.

J. H.—For banding plates prepared Roman Gold should be mixed with a mixture of oil of lavender one-half, spirits of turpentine one-half. The consistency should be that of cream; it should receive a good rose heat in the kiln. The initial or monogram is best on the rim just below the band.

Mrs. C. D. W.—Not being familiar with the American ware you mention, it would be impossible to give exact advice, but as it blisters with the same fire as French china receives, we should suggest that you give it less fire. Do not go by the time but by the color of the kiln. When paste begins to chip off it is hopeless to try to repair it; every successive fire will chip more. Liquid Bright Gold can not be used over paste but it can be used over fired Dresden Aufsetzweis. Paste should not be put on until the next to the last fire. Repeated fires are bad for it.



PEACOCK PATTERN FOR TILE—ALICE E. WOODMAN



PEACOCK PATTERN FOR TILE—VIRGINIA MASON



No. 5



No. 6



No. 7



No. 8



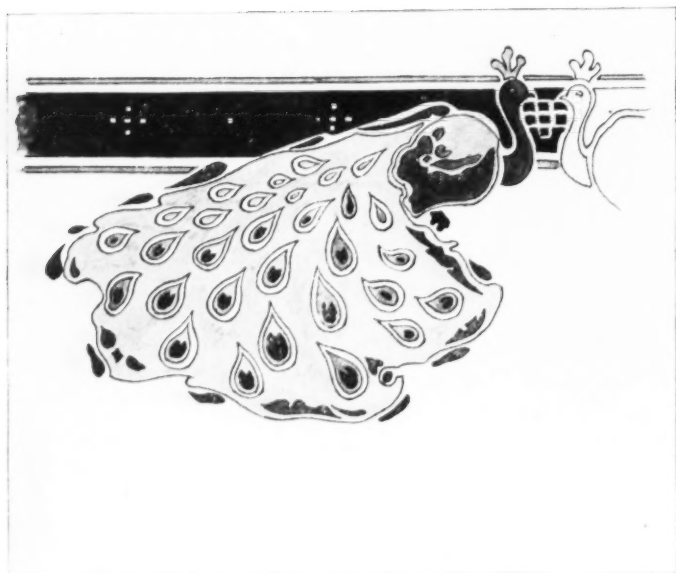
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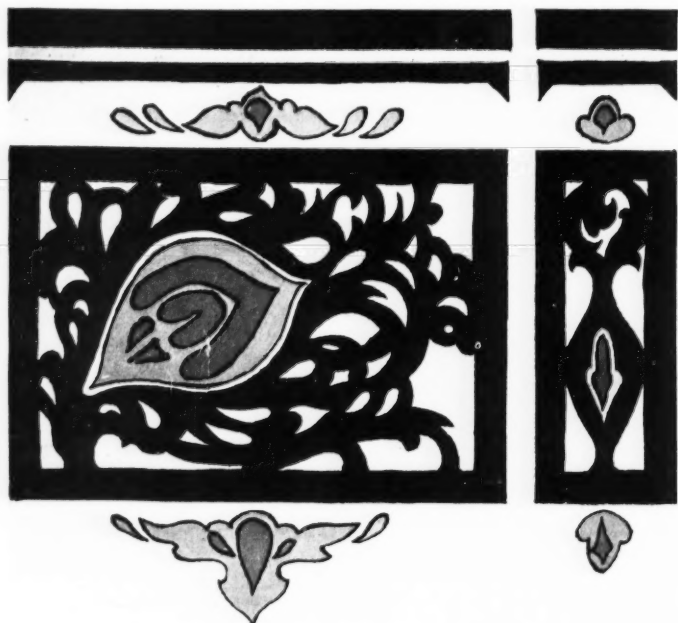
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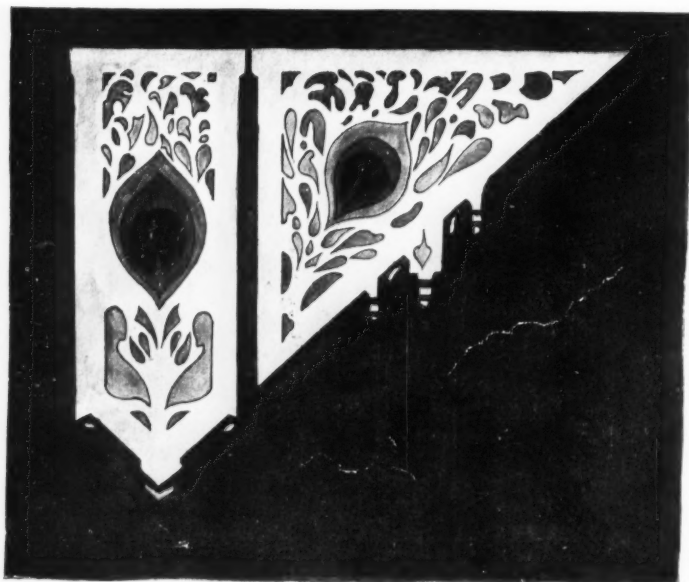




PEACOCK DESIGN FOR VASE OR STEIN, No. 1—C. BRIDWELL



PEACOCK DESIGN FOR VASE OR STEIN, No. 2—C. BRIDWELL



PEACOCK DESIGN FOR VASE OR STEIN, No. 3—C. BRIDWELL

## PEACOCK DESIGNS FOR VASE OR STEIN

C. Bridwell

No. 1—Head of bird, deep blue. Body of bird, apple green, black spots. Eyes of feathers, apple green and royal purple. Tail and top-nots, gold. Bands, dark olive green. Body of vase, deep ochre. Black outlines.

No. 2—Design in gold with black outlines. Eyes, apple green, shading green and royal purple. Body of vase, Copenhagen blue.

No. 3—To be done in gold, with eye in apple green and royal purple. Body of stein a deep olive or new green. Black outlines.

## PEACOCK FEATHER MEDALLIONS

Alice E. Woodman

1. Eye white—black or very dark blue spot—wing shapes, grey yellow. Feather dark green blue at top shading to light green blue at base; line around eye and down center, medium green blue; line around wing shapes, dark apple green; white lines between horizontal feather lines, dark apple green at top, shading to pale green at bottom.

2. Black or very dark blue diamond shape, double triangle above, apple green with dark blue green outline—feathers dark green blue with medium blue green between horizontal feathers.

3. Three triangles with feathers below, also section of circle at base, dull green blue; eye, apple green with black or dark blue spot, two small triangles black or dark blue—outline around three large triangles, around eye and section of circle, dull red.

4. Eyes white, black spot; truncated triangle yellow with black outline; two black spots below balance of design, two shades of greenish grey. Or truncated triangle grey blue with red outline, balance of design dull dark blue on a dull olive ground. Or truncated triangle dull olive yellow, red outlines, balance of design two shades of dull blue.

5. Eye, black or dark blue spot, on white, with dark blue outline surrounded by apple green space with dull red outline, two oblong spots at base apple green, balance of design dull blue on blue grey ground.

6. Eye white, black or dark blue, apple green; balance of design two shades of blue grey, except two black spots and two olive spots between feather and eye.

7. Eye black, apple green, pale buff, green outlines, balance of design two shades of greenish blue with black outlines.

8. Eyes white and black, light green outline, yellow grey heart shapes with dull red outline, balance of design dark green blue on light green olive ground.

9. Eye, dark blue on apple green, moon shape above dull greenish blue grey, dark blue outlines, dull red square below, balance of design dark blue on dull apple green ground.

## PEACOCK TILE (Page 227)

Various shades dull blue green, grey, dull blue and dull green, touch of dull olive yellow on beaks and claws.

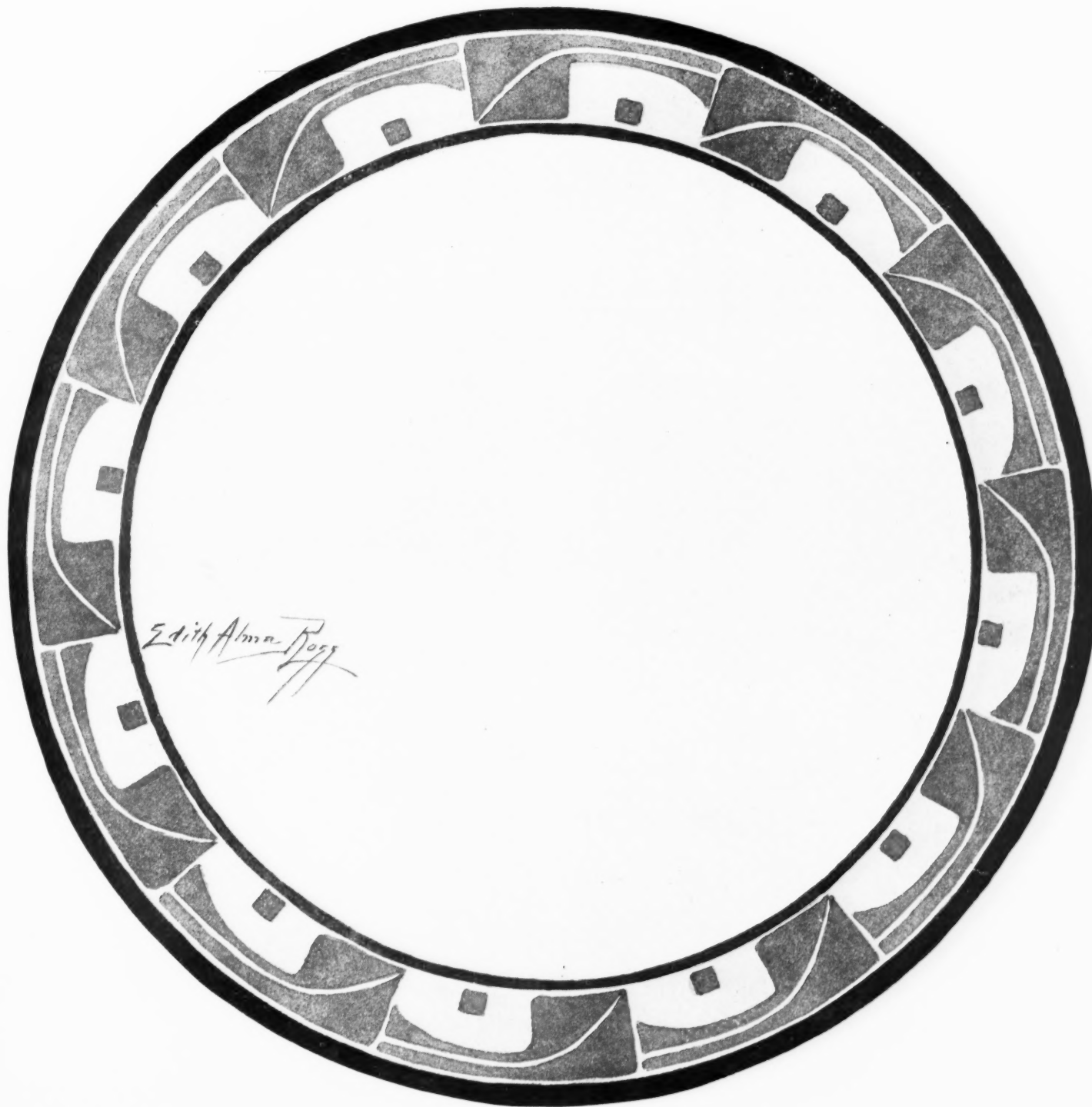
## SHOP NOTES

Miss A. H. Osgood's book on china painting, "How to apply, etc." has been one of the most successful books published on the subject. The nineteenth edition has just been issued.

## STUDIO NOTES

Miss Arrie E. Rogers and Miss Nancy Beyer are opening up a studio in the Garrison Bldg., corner of Wood St. and 3rd Ave., Pittsburg, Pa. Miss Rogers was formerly at 602 McCance Bldg. corner 7th Ave. and Smithfield St., and

Miss Beyer at No. 310 Woodland Ave., Punxsutawney, Pa. Miss Gertrude Estabrooks of Chicago, Ill., sails on January 30th for an extended trip abroad returning to this country about August 1st. All correspondence will be forwarded to her from her present address, 1103 Auditorium Tower.



PLATE, PEACOCK FEATHER MOTIF—EDITH ALMA ROSS

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### PALETTE AND BENCH.

"Palette and Bench," a monthly for art students, started last fall in Syracuse, N. Y., has secured a good footing from sheer merit. It is largely addressed to young students in water color, oils, sculpture, black and white drawing, portrait painting, miniature painting, leather work and interior house furnishings. Prominent artists are contributors with text and picture reproductions of their work. In the January number, for instance, Irving R. Wiles instructs readers in "Portrait Painting," as to his methods of work. Charles C. Curran instructs a "class" monthly in this periodical in oil painting, while Frieda Voelker Redmond and Rhoda Holmes Nicholls do the same in water colors, supplying illustrations, some of them in color. Charles J. Pike instructs in modeling; F. Van Vliet Baker, in black and white drawing; W. J. Baer, in miniature painting; Nelsonbert Murphy in tooled leather; Mrs. O. Sangstad, in furniture, and Collin Campbell Cooper tells how he painted his noted "Skyscraper" pictures.

### DISCUSSED LOCAL AFFAIRS.

The Lefferts Park Improvement League had a regular meeting last night, at the home of the Lefferts Park Presbyterian Church, Seventy-third and Fifteenth avenue. Matters of local interest were discussed.

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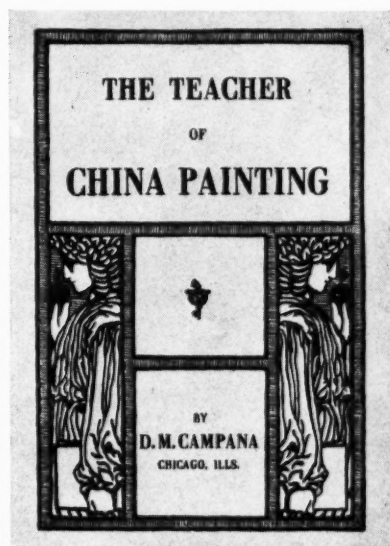


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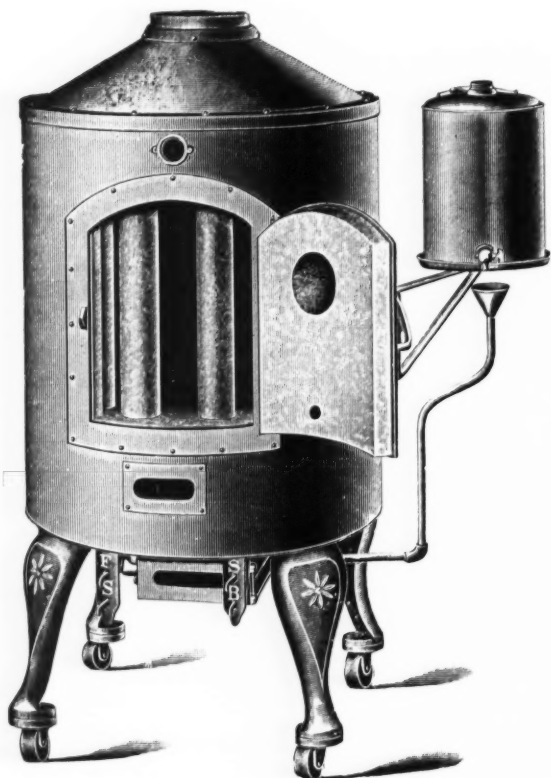
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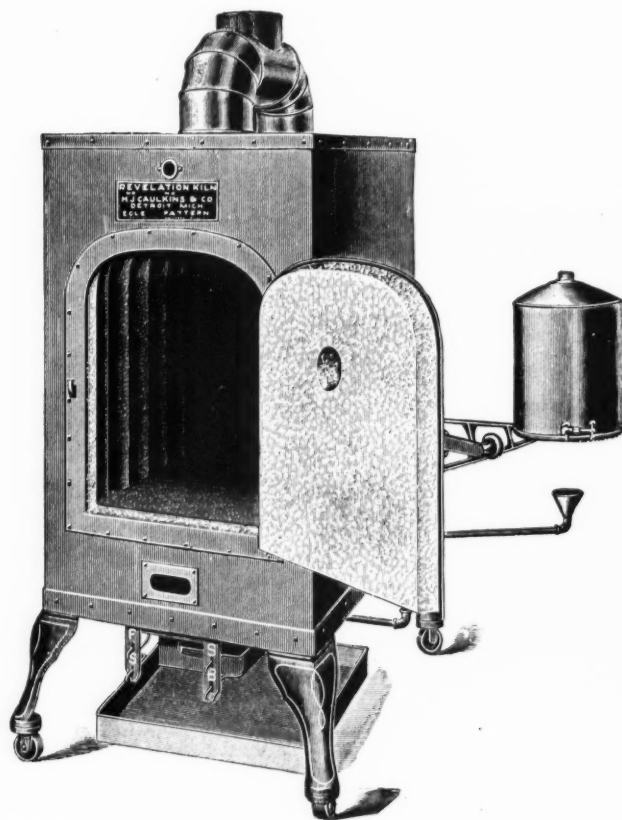
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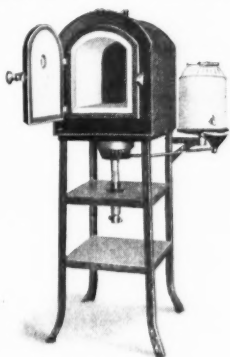
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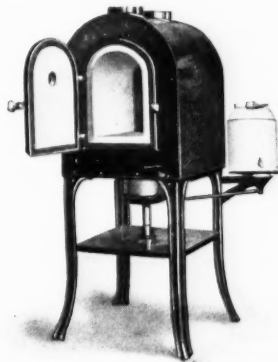
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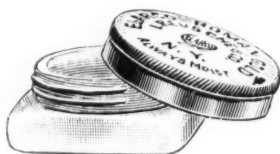
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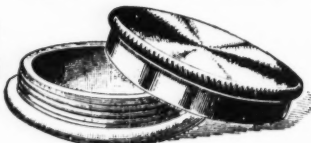
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Editor—MRS. ADELAIDE ALSOP-ROBINEAU.

Publishers—KERAMIC STUDIO PUBLISHING COMPANY

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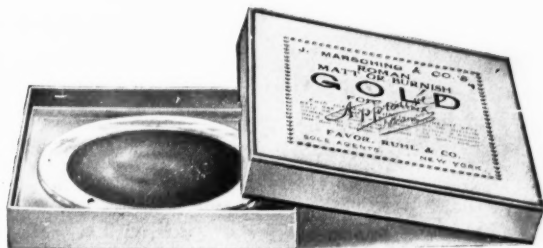
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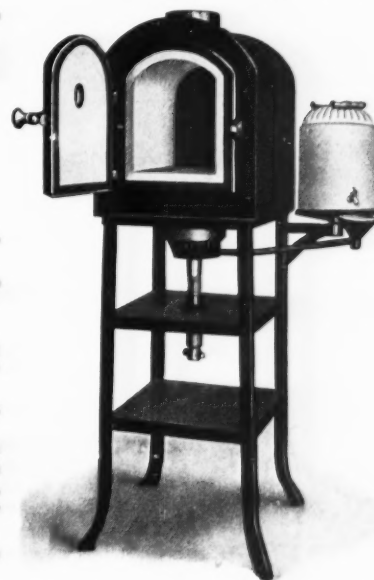
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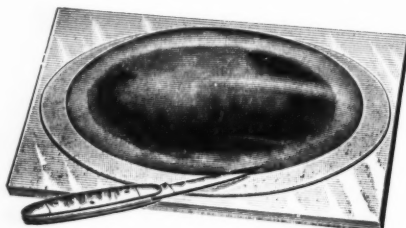
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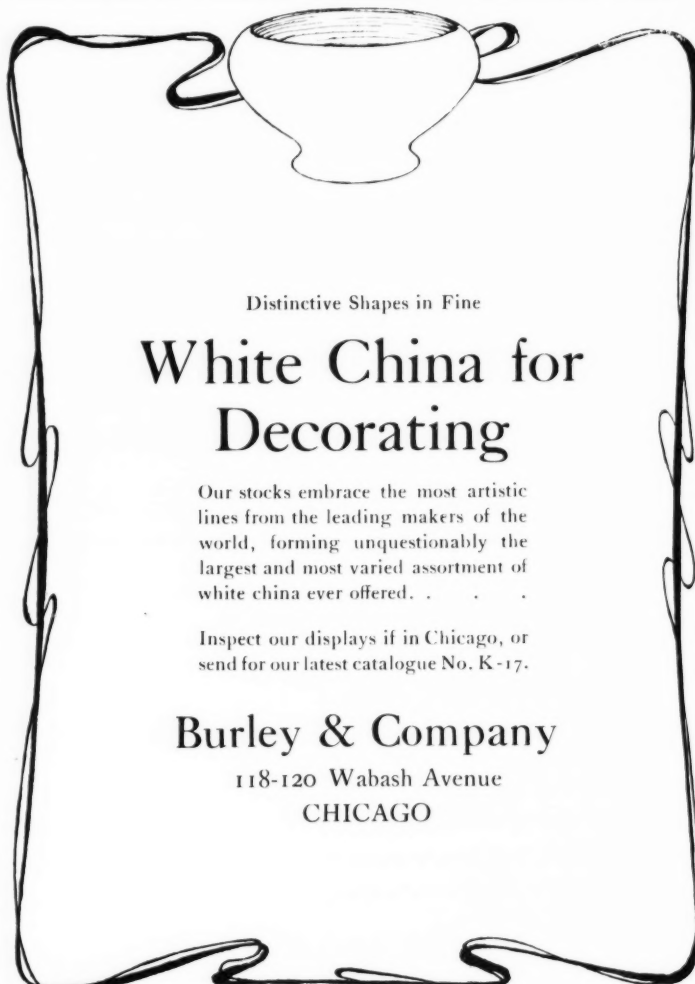
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